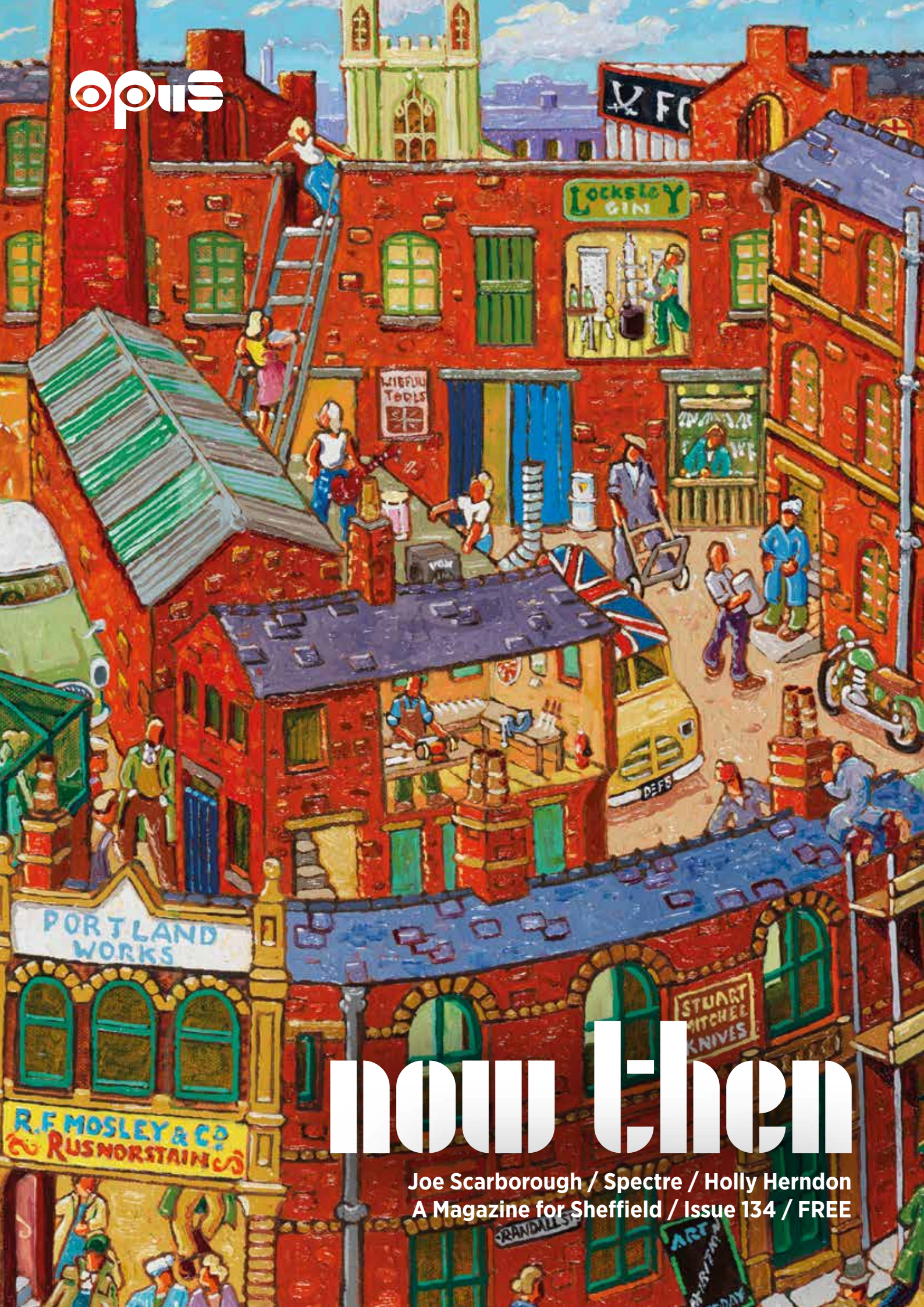




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now then

Joe Scarborough / Spectre / Holly Herndon
A Magazine for Sheffield / Issue 134 / FREE

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A Magazine for Sheffield / Issue 134 / FREE

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Find out more and get involved at www.weareopus.org

EDITORIAL

The Festival of Debate 2019 programme is now well underway. If you've not had a look yet, pick up a green and yellow programme around town, visit festivalofdebate.com or turn to page 14 for some of our highlights.

It's all change this month at Now Then, as we're proud to announce our new print partner, local company Northend, who have recently had a rebrand themselves. Check them out if you ever need anything printing.

With Sheffield Doc/Fest just around the corner, an internationally recognised documentary film festival on our doorstep, I chatted to Barnaby Francis (aka Bill Posters) about his upcoming Alternate Realities exhibition, Spectre, which runs at Site Gallery during the festival. It's also our great pleasure to interview sound artist and all-round musical experimentalist Holly Herndon, which Sarah Sharp does a great job of on page 44. Featured art comes from local legend Joe Scarborough.

Please don't forget that we have an open submissions policy at Now Then. You don't even need any experience of writing to get involved, so drop me a line if you're interested.

SAM
sam@weareopus.org

CONTACT

Now Then exists to support the many communities of Sheffield, so we welcome local people to get involved in writing and producing the magazine.

If you are a writer, please read our guide for new contributors - nowthenmagazine.com/sheffield/get-involved - and then contact the editor on sam@weareopus.org.

If you are a poet or prose writer, contact joe@weareopus.org.

If you are a local trader interested in advertising in Now Then, contact emma@weareopus.org.

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NOW THEN 134, MAY 2019 WAR IN THE WORLD, PEACE IN THE PARK

5. LOCALCHECK

War in the World, Peace in the Park

7. FRIDAYS FOR FUTURE

Youth Climate Strikes in Sheffield

10. SPECTRE

Data Dystopia at Doc/Fest 2019

12. COMMUNITY COUNCILS

Clear Up The Mess

15. FESTIVAL OF DEBATE

The Debate Continues in Sheffield

18. FOOD

Cheers! Abbeydale Brewery & St Mars of The Desert

22. WORDLIFE

Mark Pajak / Theresa Lola / Warda Yassin / Joe Kriss

27. MORLEY'S FUN PAGE

Oh Yea Babey, It's Brexit

35. FEATURED ARTIST: JOE SCARBOROUGH

Director of Everyday Plays

39. MUSIC

Close to the Edit / Soundwaves

40. LIVE REVIEWS

Porridge Radio / Tirzah

41. LIVE PICKS

Gig Listings by Sam Gregory

42. RECORD REVIEWS

Holly Herndon / John Shima / Kurokuma / The National

44. HOLLY HERNDON

Coding the Voice of the Future

46. HEADSUP

Wheat Beat Weekender

50. FILM & STAGE

Voluntary Theatre is Not Amateur Theatre
Minding The Gap / Film & Stage Listings

54. SHOUT OTS

Algomech / Sheffield Food Festival / Lembas / Migration Matters
Tom J Newell: Endless Toil / What Next? Sheffield

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LOCALCHECK

WAR IN THE WORLD, PEACE IN THE PARK

It's good to be reminded that Peace in the Park is coming round again. This year our local peace festival is on Saturday 8 June.

The full music line-ups will be on the festival website and all over social media soon. Look out for five lists, all different: the Sheffield Stage, the Reggae Tent, the World Music Tent, the Blues Stage, and the Cabaret and Circus Tent. There's a Climate Action Zone with information stands and activities related to the environment. There's a Healing Area offering free yoga and massage taster sessions. There's a welcoming Kids' Area with free drop-in craft activities and games till 6pm. And it'll be full of street food, local vendors and charity stalls.

It's a great event, enjoyable every time, and the volunteer organisers deserve buckets of praise. They need donations to

2003, the year Peace in the Park was launched, was not a happy year. This beautiful festival began in the aftermath of 9/11. George W Bush had introduced the Homeland Security Act and then invaded Iraq. Millions of us marched against the war, but Blair went ahead because he was convinced about the existence of weapons of mass destruction. The rest is history. In 2003 Sheffield people wanted to make a point, not just to start a festival.

And now, in 2019, war still rages. The panic and trauma, starting from the moment of hearing that conflict is coming, is still an awful life experience for so many across the globe. A fog of lies has fallen over mainstream war reporting in the West. New methods of influencing opinion have appeared, like generating crowds on the streets through the persuasive power of social media. Something's not right. George Monbiot sounded prophetic

“AN EVENT TO REMIND US OF THE NEED FOR PEACE”

cover costs and support their chosen charities each year, so please give kindly to your local peace festival, and volunteer to help if you can, on the day, before or after.

An event to remind us of the need for peace, when people can't even remember a time before war - it's like trying to remember when Brexit wasn't in the news.

One of the earliest organisers of Peace in the Park said: “Peace is people being kind to each other, in short. It's standing up to the corporations and governments who are destroying innocent lives and profiting from war. It's looking after the Earth and its resources [...] Peace is something so far from reality for so many people in the world and in Sheffield we are incredibly lucky that in most of our daily lives, we are free from harm.”

I couldn't put it better.

recently when saying that a revolution is needed.

It's hard to deal with all this and even harder to celebrate anything while war rages. But we shouldn't take our eyes off peace as the ideal state of the world. We don't need an excuse to celebrate and promote peace, to keep the flame of hope alive. No doubt many volunteers have had children of their own in the 16 years since Peace in the Park began, so a new generation needs to hear the message of peace. Come and teach your children. Come and party.

Hosted by Alt-Sheff

peaceinthepark.org.uk | [@PeaceinthePark](https://www.instagram.com/PeaceinthePark)

MOVEMENTS ‘ACTIVE’ LISTINGS

SHEFFIELD ZINE FEST 2019

Sat 18 May | 11am-5pm | The Workstation | Free

After a year off last year, Sheffield Zine Fest is back, featuring a whole range of DIY comics, magazines and other publications made by individuals. Themes range from serious to outrageously funny, quirky to artistic. sheffieldzinefest.wordpress.com

COMMON THREAD CLOTHES SWAP PARTY

Sat 18 May | 1pm-11pm | Foodhall, S1 4QW | £4

Fruit n Juice join Common Thread for a fashion party as part of Festival of Debate. The second-hand clothes exchange runs from 1-4pm (bring nearly-new items), followed by talks by researchers and activists about the human and planetary impact of ‘fast’ fashion, a ‘slow’ fashion show, music and dancing from 6pm. festivalofdebate.com/may19



The Art House is a city centre venue with a huge array of pottery and art classes, exhibition spaces, venue hire and a fantastic vegetarian and vegan café, The Tea Studio.

What's New:

Open Up 2019
(May 4th, 5th, 8th, 11th & 12th)
Join us at the Art House for Open Up's 21st year! We are open from 10am - 5pm on all dates, with exhibitions from our tutors and local artists and ceramicists, demos, art and pottery activities for all ages and café. Visit our website for more information.

Exhibitions
Miranda Trojanowska & Stephen Smith. 4th - 12th May

Summer Schools
Art and pottery summer schools for adults and children, available to book from 1st May

Vouchers
Our Art House vouchers make perfect gifts! Vouchers from £5 can be redeemed against any art or pottery class or workshop at the Art House. Call us or call in to purchase.

For more about the Art House classes, courses, exhibitions, events & more visit: www.arthousesheffield.co.uk or tel. 0114 272 3970

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Street Food

Coffee from 8am and hot lunches from 11:30am with support for pop-up cafe start-ups

FRIDAYS

Filled wraps and Arancini Balls by Pinch N' Pull

THURSDAYS

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WEDNESDAYS

Taiwanese Cuisine by Shuju Kitchen

TUESDAYS

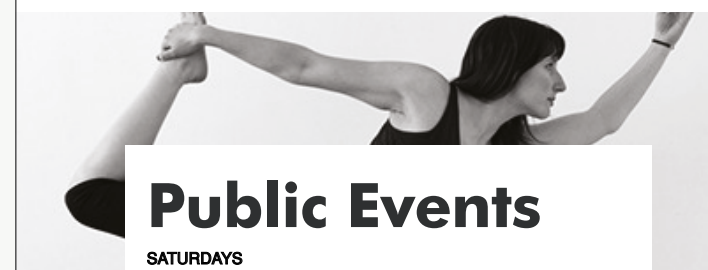
Fresh Pasta, Lasagne and Pizza Rolls by Seasons

MONDAYS

Indian by Masla Kitchen

SATURDAYS

Currently available for new pop-ups, now serving hot sausage rolls (vegan & vegetarian) with fresh chutneys



Public Events

SATURDAYS

Amazing events on rotation: The Clothes Exchange on the last Saturday of the month, plus #girlswithdrills & Mandala Mindfulness

FRIDAYS

Drawing, tunes & wine at monthly Friday evening Life Drawing Spanish Class 10-11:30am (intermediate)

THURSDAYS

Yoga with Leonie 5:30-6:30pm and African Drumming from 7:30pm

WEDNESDAYS

One Space now available, Acorn Sheffield meetings on the ground floor

TUESDAYS

Yoga with Leonie 5:30-6:30pm and Improv Comedy 7-9pm

MONDAYS

Zumba with Kikki from 5:30pm, Extinction Rebellion Sheffield meet from 7pm and Mindfulness Meditation is from 7pm

FRIDAYS FOR FUTURE

YOUTH CLIMATE STRIKES IN SHEFFIELD

Elijah (11) and Patrick (14), two of the Sheffield school strikers, discuss the strikes and what they are hoping to achieve through their actions.

What are we worried about? Deforestation, mass extinctions and knowing we have only 11 years to get to negative emissions are some of the things that are worrying us. The Paris Climate Agreement is clear - we have to take urgent action now to stay under a 1.5°C rise in temperature.

The youth strikes have been part of a global movement, started by Greta Thunberg in Stockholm. Greta has been sitting outside the Swedish parliament demanding action on the climate crisis. Her individual action has grown, with students protesting, marching and rallying in hundreds of countries across the world, protesting world leaders' failure to protect the environment and stick to the Paris Agreement.

People often say we should stay in school or hold the marches at the weekend. We have been asked why we don't study to become climate scientists or politicians. But we already know what we need to do to tackle climate change and by the time we are old enough to be politicians it will be too late. Striking during school gets media attention. We feel we are being positively problematic - the government can't ignore us. Our latest action was in the school holidays. This shows we are serious and not just in it to miss a day of school.

Our demands are:

- The government declares the climate crisis a national emergency and implements a Green New Deal to achieve climate justice.
- The government recognises that young people have the biggest stake in our future by incorporating youth views into policy making and bringing the voting age down to 16.
- The national curriculum is reformed to address the ecological crisis as an educational priority.
- The government communicates the severity of the ecological crisis and the necessity to act now to the general public.

Our second strike was a really important one because it was international, with 1.4m students in 2,233 cities and on all continents, including Antarctica, taking action. In Sheffield, around 1,000 students took part. We were amazed by the turnout.

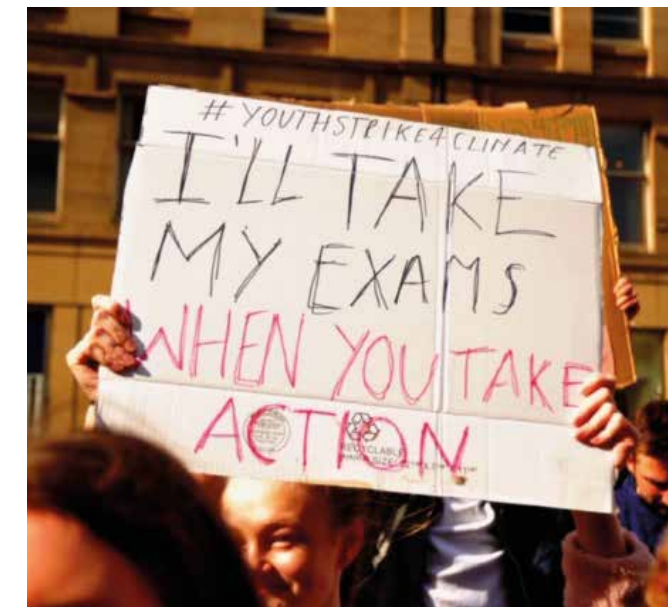
After that, we organised a meeting and set up an Instagram to help get information out about the next strike as it was happening in the holidays, meaning we had less time to organise in school. We did a protest training course, done by

Extinction Rebellion, about how to be safe and how to talk to the media. We also designed our own climate strike signs.

For that third strike, on 12 April, we met at Devonshire Green and marched to the Town Hall, chanting lines like, "There is no Planet B" and, "What do we want? Climate justice!" It was really important to be part of a national strike and do it in solidarity with the rest of the country.

The next strike will be on Friday 23 May. We are planning to hold a meeting soon to try and organise as best we can in all schools across Sheffield. We hope to make the next strike as big as we can.

If you are thinking about coming along to a strike day and want to know what it's like, there is a microphone and anyone can speak, so everyone from primary school students to university students has their say. We have both spoken and really enjoyed it. It can be a bit overwhelming the first couple of times, but the atmosphere is great. There is a real sense of hope. We feel like we are changing the world.



Find out about future organising meetings and strikes and join the movement:
[instagram.com/youthstrike4climate_Sheffield](https://www.instagram.com/youthstrike4climate_Sheffield)

ukscn.org | #FridaysForFuture | #YouthStrike4Climate



BE FRUITFUL



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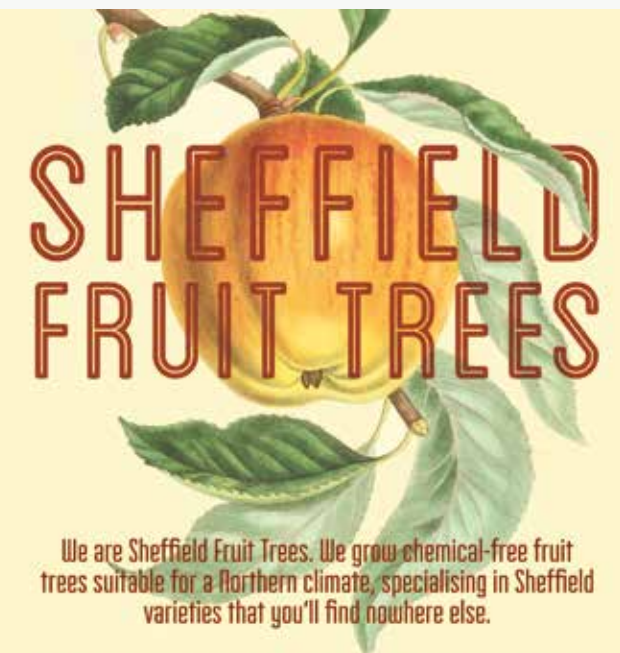
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SPECTRE

DATA DYSTOPIA AT DOC/FEST 2019

A project by Barnaby Francis (also known as Bill Posters) and Daniel Howe, Spectre is the winner of this year's Doc/Fest Alternate Realities commission.

Exploring privacy in the digital age, the installation will run at Site Gallery from 6 to 11 June as part of Doc/Fest. Francis told us more about the 'digital influence industry'.

What is Spectre?

Spectre is an interactive installation that tells a cautionary tale of computational propaganda, technology and democracy, curated by an algorithm and powered by visitors' data. Comprised of six networked 'black box' monoliths, visitors are invited to pray at the altar of dataism. Spectre is a subversion of the digital influence industry.

How did you come to work with Daniel Howe and Craig Oldham on the project?

From the beginnings of the Spectre project in late 2017, Craig Oldham has been the lead visual designer for the project and his approach has been integral to the development of the Spectre installation. Dr Daniel Howe is a critical technologist and computer scientist based in Hong Kong. We share a broad

range of principles and concerns relating to data, privacy, agency and the impacts of surveillance capitalism and the ad tech industry on society.

As a co-founder of Brandalism and Subvertisers' International, you have led the development of 'subvertising'. For readers who are not aware, what is subvertising and why is it important?

Subvertising - short for 'subverting advertising' - is a visual and performative form of street art that subverts the power and meaning of corporate advertising in public space. It is a form of creative resistance against the mainstream 'screams and piss' of advertisers and the logic of capitalism.

In the words of Israeli historian Yuval Noah Harari, humans have "always created myths to unite our species and give a select few power". Consumerism is one such myth and, by intervening in ad spaces that usually celebrate and promote consumption, subvertisers aim to challenge and disrupt corporate power.

How does the Spectre project compare with your other recent work?

Over the last few years my practice has focused on interro-

gating and subverting computational forms of propaganda that define the digital influence industry, which reveals interesting new terrain for applying detournement theory, a French artistic term meaning 'rerouting' or 'hijacking'.

This is a natural progression into an alternate 'public', the internet. In the context of multiple UK state-level investigations into the coercive power and influence of the digital influence industry, the impacts that opaque forms of computational propaganda, behavioural profiling and behavioural sequencing are having on our democratic processes and our individual human rights concerning free will and agency are some of the most pressing issues that society is currently facing.

What do you mean when you talk about the 'digital influence industry' and what is its relationship with surveillance capitalism?

In a nutshell, the digital influence industry is made up of a wide range of digital and political strategists and consultants, technology service providers, data brokers, ad auction platforms, and social media and web publishing companies.

In the early 2000s, in a post 9/11 context, Google was facing mounting pressure to make its corporate business model viable and the egalitarian techno-utopianism that was at the heart of the founding of the company changed dramatically when they realised that the 'data exhaust' - the digital footprints and metadata left by people surfing the web using their platform - was possibly the most valuable raw material to be discovered in a century. It was also the information that powerful nation states needed in order to achieve total digital surveillance of human populations in response to the new age of terror that

years. Just think about that for a second. No laws, no oversight, no transparency. This dark continent offered up a new frontier for the logic of capitalism. It's crucial today for us all to begin to recognise and understand the conditions that have existed over the last 20 years that have allowed companies to privatise and control access to the world's information.

Today, as majority shareholder, one man at Facebook has control of the company and over more than 2.3 billion people's personal data. A board of six people at Google has control of the world's information, having mapped the earth, profiled billions of users and created some of the most powerful and invisible technologies that have ever existed, all with no democratic oversight or judicial control.

History shows us time and time again that you can't have democracy without privacy. The digital influence industry is comprised of a new breed of dictatorships. Dictatorships that we willingly invite into our homes, our pockets and our intimate private spaces. Dictators that sit there, at our bedside, whilst we silently whisper everything about ourselves via our interactions with their products, even whilst we sleep.

Do you hold any hope for the internet as a force for subversion and positive change?

The internet has led to incredible social and political developments here in Europe, as well as Asia, Africa and elsewhere, and the decentralisation of information has been as evolutionarily important as the invention of the printing press that brought in the Age of Enlightenment centuries ago. However, the information that exists online now is not decentralised. It is owned, organised and presented by a handful of huge corpora-

"YOU CAN'T HAVE DEMOCRACY WITHOUT PRIVACY"

came to define the world after 9/11. A perfect symbiosis of military industrial complex, nation state and corporate agendas occurred.

Now, 25 years after the first digital banner ad revolutionised capitalism, ad platforms, web publishers like Facebook, Twitter and other intermediaries have developed an infrastructure of data collection, surveillance and targeting capacities that academics refer to as the 'digital influence industry' or 'digital influence machine'. This opaque industry and its associated architectures and infrastructures is weaponised daily, as all human experience - every sentiment, emotion, action, statement, hover of a mouse cursor and click - is recorded, extracted and processed by artificial intelligence to predict what you will do next as a result of all your previous interactions with software and hardware. All the time, everywhere.

Facebook makes the surveillance powers of the Stasi in East Germany look like amateurs. It's sole purpose isn't to 'connect the world', as its marketing professes. Its sole purpose is to use behavioural psychology and design practices to persuade you to reveal behavioural insights about yourself and those you are connected to.

Huge new markets are emerging for this new, infinite and profitable raw material: human experience. In her groundbreaking book, **The Age of Surveillance Capitalism**, Shoshana Zuboff states that the internet has been a lawless frontier where Google saw the internet as a space that allowed the corporation to develop 'permission-less innovation' for the best part of 20

tions that effectively control who gets to know what, when.

We are seeing UK, US and EU politicians frantically trying to even get a basic understanding of what the digital influence industry is capable of, after decades of blissful ignorance due to the economic benefits of big data. We too are so complicit in perpetuating the extraction of our personal data. We are the data inputters every second of every day, so we must make use of the amazing range of free privacy tools that developers and technologists are creating to help us reclaim the foundations of our privacy.

Until the boardrooms of the tech giants and the invisible, opaque and undemocratic infrastructures and technologies that they control and direct on a species-level scale are brought out into the light of day, with meaningful oversight and transparency so we can all make truly informed decisions, we are, in the words of artist James Bridle, ushering in "a new dark age".

Sam Walby

Spectre will be part of the Alternate Realities exhibition at Site Gallery during Sheffield Doc/Fest 2019, 6 to 11 June. Barnaby Francis and Daniel Howe will also speak at the Alternate Realities Summit on Sunday 9 June.

sheffdocfest.com | billposters.ch

COMMUNITY COUNCILS

CLEARING UP THE MESS

I'm going to tell you how we can clear up the mess that is the world. We'll start small though. We'll start with clearing up dog mess.

I know what you're thinking. Dog mess? With public services crumbling, climate emergency coming and crises all around? When democracy has become a scream of opposing tweets? Put all that to one side for now. We'll start with dog mess.

When I see dog mess on the street I sometimes go out and clear it up, armed with plastic bags and a kettle of boiling water. But sometimes it's too late or it's a couple of roads away. Soon enough it's got smeared around on some kid's shoe. Piles of shit everywhere - a bit medieval.

What would be handy is if we had a way of sorting out the dog mess as a community. For example, if we set up a system where everyone in the neighbourhood paid a bit of money. Then with that money, we set up a little organisation. This organisation could do work around the area, cleaning things up and sorting things out. To make it democratic, we could elect residents to form a sort of local council to discuss what needs to happen next.

That sort of system and organisation exists. It's called a community council.

If enough people get together they can call for a community council or a city council can set them up after a 'governance review'. By adding a charge on top of council tax, the community council can pay staff. If they have at least two-thirds elected members and some training for staff, the community council can pretty much do anything. Buy land for allotments. Set up a scheme for sharing DIY tools. Set up a food bank. Lobby bigger councils. Run youth centres. Develop plans setting out what the neighbourhood wants. Fund charities. Buy buildings for public use. Build playgrounds. Fund public events. Help charities with funding applications and training. Co-ordinate and provide space for campaigns. Maintain parks. Link local businesses. Pressure local MPs. Fund community police officers. Buy land to force developers into negotiations. And clear up dog mess.

Community councils have done all these things. A lot of them are called parish councils or town councils, but really they are councils run by the community. Having just a few staff, often employed from the area, with councillors who are local too, they are of and by the community. They are the front line of democracy.

There can be downsides, of course. Higher-up councils can dump things they don't want onto community councils as austerity bites. Community councils can have elected coun-

cillors who care more about playing politics than actually doing something for their area. But times are changing. More and more people passionate about improving their area are winning elections. More and more, the staff being recruited are interested in making a real difference to their community. Community councils are actively helping local areas push back against austerity, globalised capital and climate change. They give neighbourhoods voice and power.

Where next? Working together to solve problems in a democratic way can be difficult. Supporting everyone to have an equal say, even if they look different and think differently from you, can be really difficult. The more we learn about how to do it locally, the greater chance we can do it for the whole planet.

We've made a bit of a mess of things lately. We have to learn how to clear that mess up and the best thing when learning is to start small. So maybe we start with the dog mess and see how far we can get.

Jason Leman

Photo by Benjamin Elliott (Unsplash)



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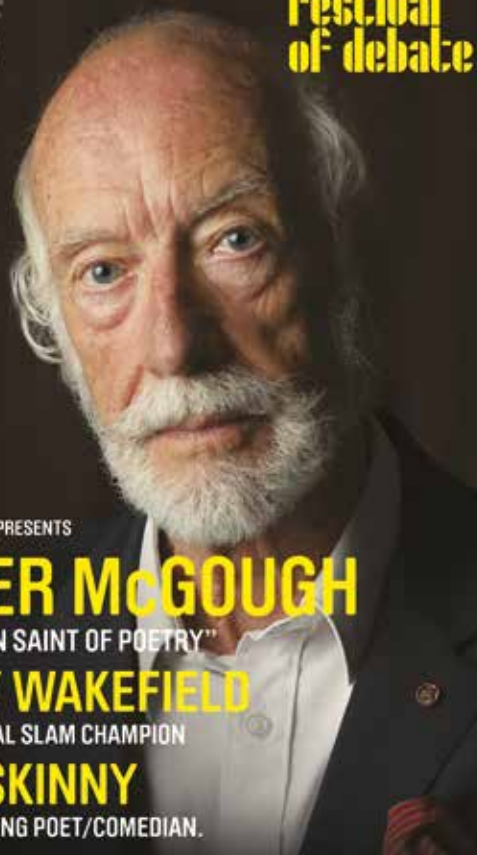
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Carry Hope in Your Fists

Festival of debate

Now Then's parent company, Opus, also co-ordinates Festival of Debate, which returns for its fifth year in 2019.

The festival kicked off last month and runs through till 1 June. Below are a few of the larger keynote events, but grab a printed brochure or visit festivalofdebate.com to see the full programme, including the many smaller events coordinated by our partner organisations.



OUR PLANET HUB DAY
Sat 11 May | 11:30am-9:30pm
Theatre Deli | £5 Suggested Donation

Day-long event featuring sessions on zero-waste lifestyle, fracking, nature documentaries, sustainable energy and direct action, with an evening performance from pianist Lola Perrin accompanied by a talk from Asad Rehman (War on Want).



AFUA HIRSCH - BRIT(ISH)
Mon 13 May | 6:30-8pm
SU Auditorium | £5/£3

Broadcaster and author Hirsch discusses her Sunday Times bestseller and its exploration of everyday racism. Chaired by Desiree Reynolds, journalist, author and trustee of Racial Justice Network.



JAMES O'BRIEN - HOW TO BE RIGHT
Sat 18 May | 7:30-9pm
Pennine Lecture Theatre | £12/£10

James O'Brien, the star broadcaster - with a million weekly listeners to his LBC show - viral YouTube debater, national columnist and podcast sensation, shows how to be right in a world gone wrong.



ASHLEY BLAKER & IMRAN YUSUF - PROPHET SHARING
Sun 19 May | 7-10:30pm | Leadmill | £15

The descendants of Abraham may have gone their separate ways, but now stand-up comedian friends Ashley Blaker and Imran Yusuf are joining forces in the most unlikely double-act since Kermit and Miss Piggy.



THE GUILTY FEMINIST LIVE
Thu 23 May | 7:30-10pm
Sheffield City Hall | £16.80-£30.80

Podcaster and comedian Deborah Frances-White and her guests explore the noble goals of 21st century feminists whilst confessing the insecurities, hypocrisies and paradoxes which undermine those goals.



STEVE SILBERMAN - NEUOTRIBES
Sat 25 May | 2-4pm | Charles St Lecture Theatre | £5

Steve Silberman, author of *NeuroTribes: The Legacy of Autism & Future of Neurodiversity*, discusses his work. Silberman's book won the Samuel Johnson Prize in 2015 and is considered essential reading for those interested in the topic.



PAUL MASON - CLEAR BRIGHT FUTURE: A RADICAL DEFENCE OF THE HUMAN BEING
Wed 29 May | 7:30-9pm
Pennine Lecture Theatre | £10/£8

'A radical defence of the human being' means fighting for universal rights, for human-centric institutions, and for the right to resist control of our lives by algorithms. Paul Mason is a celebrated journalist, broadcaster and author.

OUR TICKETING PARTNER

Our ticketing partner for this year is local good cause platform Tickets For Good, so the majority of Festival of Debate tickets are available via ticketsforgood.co.uk.

We are also offering free tickets to the service users of third sector organisations and charities in the region via The Ticket Bank. For more information on this, visit theticketbank.org/how-it-works.



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FOOD

CHEERS!

The world of beer is an exciting one and in Sheffield we are blessed with plenty of great breweries, shops, pubs and bars. Even if you aren't generally a beer drinker, there will be one out there for you. Just get tasting, guided by the advice of your friendly bartender or bottle shop.

To get more expertise on everything ale related, we spoke to Laura from Sheffield institution

Abbeydale Brewery and Dann & Martha from the new kid on the block, Saint Mars of the Desert.

Ros Ayres
@Nibbly_Pig

DANN & MARTHA, SAINT MARS OF THE DESERT

Tell us about you and the brewery.

We are Martha and Dann. We're a married couple and we formerly ran a brewing company in Boston, USA. Dann has been a professional brewer since 1992 and Martha has been working in breweries for nearly a decade. We searched all over and chose Sheffield as the home for our new brewing project, the Brewery of Saint Mars of the Desert in Attercliffe.

For anyone new to beer, what would you recommend?

It's probably best to begin your beer love affair with beers made from only the traditional ingredients: barley, hops, yeast and water. There's a whole world to explore in the subtleties of these ingredients.

Yeast character can range from fruity to tart, with an amazing range of flavour and aroma. When you've learned a bit about the delicate aromas you get from the addition of different hop varieties, then you're ready to explore the wider world of beer, in which sugars, fruits, wood-ageing and even smoke can become subtle - or less subtle! - natural components of the beer. Sheffield is a great place to taste a diversity of beer flavours.

What have you been brewing recently?

We've recently done a dry, hazy grapefruit pale ale at 4% and another more simple beer that was given time to ferment to just over 7%. We brewed a Belgian-inspired beer for Easter.

Drinking in or take out - where can we find your beer?

We're just starting to get our beer out there. We have a licensed taproom in Attercliffe, where you can always find all our current beers on draught and to take home. We've delivered our beer to Walkley Beer Co, Jabeerwocky, Pour,



The Devonshire, The Devonshire Cat, Booze Hound in Cutlery Works, Beer Central in the Moor Market. Soon you'll see us in the Treehouse, Bar Stewards, The Old Workshop, The Tramshed, Shakespeare's and Hop Hideout at Kommune.

What's your latest news?

Our taproom will be open longer hours and more days in the summer. We also have two very exciting pieces of equipment arriving in the next two to three months: a foeder (a 1,200 litre wooden tank used to ferment beer) and a canning line. Both of those things should lead to some great beers that we can send out to the big wide world. We hope you enjoy them.



LAURA, ABBEYDALE BREWERY

Tell us about you and the brewery.

Abbeydale Brewery was founded in 1996 by Pat Morton, soon joined by his wife Sue, who are still very much at the helm here. We've grown steadily throughout that time and have become one of the largest and most well recognised breweries in the county.

Our roots are really important to us and our reputation as a producer of consistently good quality cask ale is a huge part of this. But alongside that we've got a few beery tricks up our sleeve, like our Funk Dungeon barrel ageing and souring project, all of which allows our fantastic team of brewers to continually experiment and learn. We've been able to blend our heritage and traditions with plenty of innovation and just a dash of eccentricity.

For anyone new to beer, what would you recommend?

Don't be afraid to give things a try. Most bars will happily offer a taster and bottle shops will generally be pleased to give recommendations.

For an introduction to a straightforward beer, I'd definitely recommend our Moonshine. It's our bestseller, a 4.3% pale ale which is just downright drinkable. And if you're currently a cider drinker or even perhaps a white wine fan, I'd be really interested to hear your thoughts on some of our new sour beers.

Can you tell us more about the can designs?

We're lucky enough to work with some fantastic artists who really understand what we're all about and I think this shows in the artwork they produce.

We've recently released a Farmhouse IPA brewed in collaboration with Siren, which is the first of a two part series. The second beer, to be released late summer, will be a barrel-aged and fruited version of the original release. The labels have been designed by Barnsley-based artist Lewis Ryan to reflect the passage of time between the beers.

Drinking in or take out - where can we find your beer?

We own the Devonshire Cat in the city centre and the Rising Sun in Fulwood, so there's always a great range of our beers available in there. Moonshine is the most seen beer in Sheffield according to last year's CAMRA census, so can be found in a whole plethora of pubs. And our cans are available from independent retailers all over the city or from our online shop.

What's your latest news?

We moved into adjoining units to our existing premises in November and we've made oodles of progress already. We've got some enormous grain silos installed, new tanks and a larger storage area for our casks and cans, plus a dedicated events space which I am really excited to start using.

We've also invested in a hop cannon and have started trialling the use of cryo-hops in our beers. Try the new version of Voyager IPA with Citra, Ekuanot and Mosaic to sample the results.

Northend

Northend are happy to be the new printers of Now Then magazine.

We are also delighted to announce that we have merged another Sheffield based business, My Print Partners, into our Clyde Road premises. The new enlarged business becomes Northend, a full service print house.

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We have a bumper issue for you this month in celebration of the Sheaf Poetry Festival, which runs from 17 to 26 May. We've only got room to mention a handful of events below, so please check out the full listings at sheafpoetryfestival.com. Other highlights include readings from Andrew McMillan, Imtiaz Dharker and Rommi Smith.

In other news, Sheffield-based publisher And Other Stories' recent novel **The Remainder** by Alia Trabucco Zerán, translated from the Spanish by Sophie Hughes, has been shortlisted for the 2019 Man Booker International Prize for Fiction. Huge congratulations to them.

Joe

joe@weareopus.org



PENNED IN THE MARGINS: REBECCA TAMAS, RAYMOND ANTROBUS & KATE DAVIS

Sat 18 May | 2:20-3:50pm

Sheffield Hallam Performance Lab | £10/£8

Penned In The Margins are a London-based publishing company. Check out a selection of their poets including recent winner of the Ted Hughes Prize, Raymond Antrobus.

WORDLIFE: ROGER MCGOUGH, BUDDY WAKEFIELD & STAN SKINNY

Tue 21 May | 7pm | Abbeydale Picture House | £15

Wordlife presents one of the UK's best loved poets, Roger McGough, alongside an all-star line up including American slam poet Buddy Wakefield and local hero Stan Skinny.

VERSE MATTERS: JASPREET KAUR, VANESSA KISUULE & CALEB FEMI

Thu 23 May | 7:30pm | Theatre Deli | £3

Sheffield's intersectional feminist collective returns with another showcase of brilliant writers in a friendly, safe environment.



Roger McGough

Spitting Distance

Near Edale, I find a live rifle shell
like a gold seed in the earth.

So I load it into my mouth
and go on walking, the sun

breathing down my neck,
the head of Mam Tor rising

and the path falling like a braid.
So this is what it's like to be a gun;

copper bleeding on the gums,
the domino click in the teeth.

At the blue summit, I look down
with my new perspective

on the warped floor of Derbyshire,
to where a village pools in a valley

and a chimney hangs from the sky
on a white string. And I watch

with hunger the red dot of a car
stop at a crossroads. I suck hard

on the blunt bud, drawing out
its deeper flavour of powder,

smoke down the barrel
of my throat. Then it hits me

that there's another side to this.
And I lay in the warm heather.

A body with a bullet
in its head staring at this sky.

Its clouds blown open.
Its sudden night.

Mark Pajak

Mark is the Sheaf Poetry Festival Poet-in-Residence and will read at the festival launch on 17 May, 7:30pm at the Upper Chapel, alongside Juxtavoices and Georgie Woodhead.

Black Marilyn

In Lagos, a photograph of Marilyn Monroe watches me
in my hotel room as I scrub my body
like it's a house preparing for an estate agent's visit.
I think Marilyn wants to say something to me,
the way her mouth is always open
like a cheating husband's zipper.

My mind carries more weapons
than all war-torn countries combined.
Every day I survive is worth a medal or two.
I celebrate by buying more clothes than I can afford.
I must be rich; my void is always building
a bigger room to accommodate new things.

Today I woke up surprised I was still alive,
last thing I remember was my body swinging
from a ceiling of inadequacies.
In my head I have died in so many ways
I must be a god the way I keep resurrecting
into prettier caskets.

Marilyn's photographer, Lawrence Schiller, said
Marilyn was afraid that she was nothing more
than her beauty.

You can call me arrogant, call me black Marilyn,
come celebrate with me,
I am so beautiful death can't take its eyes off me.

Theresa Lola

Theresa will read at the Nine Arches Press showcase on 19 May, 2:20-3:50pm at Sheffield Hallam's Performance Lab.

Weston Park

I found the photograph in the brown suitcase with the
clipped passports,
grandfather's cassettes and those old red NHS log
books.

Hooyo is wearing an oversized white T-shirt and her
sinewy curls
scamper across her shoulder blades, jet black eyes dare
the moon.

Later, she will tell me these were unruly days of
impromptu photo shoots,
ankle deep in primroses, the loneliness of motherhood
in Edward Street flats.

Aragan's henna buzz-cut is the focus, turning
everything bokeh,
even then ironclad, her smile reminding you why she
married last.

One day, she will succumb to the community and gift
her daughter with all
the ways to remain kind and good and modest. Then
there's Abdisalam

who's only Abdi here. His face framed by a cloud of
Afro, ebony skin stark
against a sanguine smile. Soon, he will learn to answer
to a half-name

as he juggles a half life – weekdays spent scolding sons
for eyebrow slits
and fades; those Sundays longing to cut across his
boyhood mountains.

Warda Yassin

Warda will read at the Poetry Business' New Poets Prize Winners pamphlet launch on 18 May, 1-2pm at Sheffield Hallam's Performance Lab.

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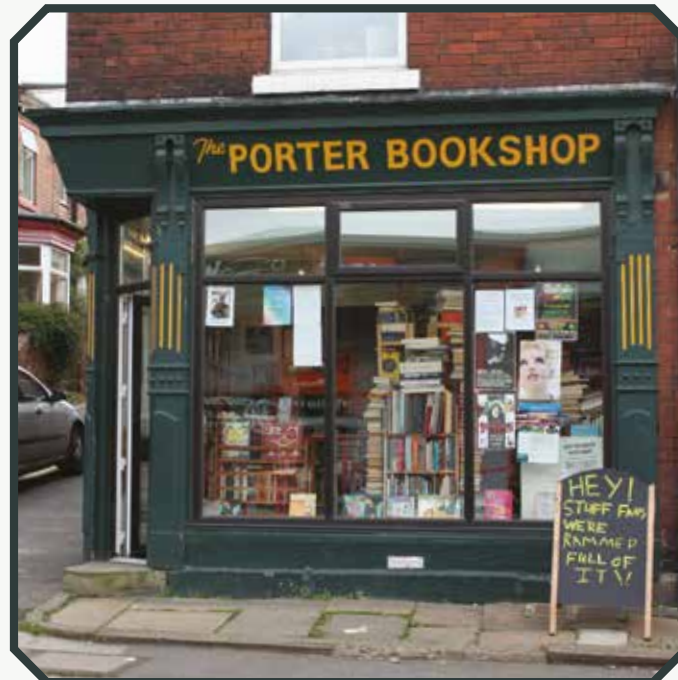
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MORLEY'S FUN PAGE

THE PURSUIT OF HAVING A BIT OF FUN UNITES US ALL



OH YEA BABEY, IT'S BREXIT

To discuss Brexit at all at this stage is to drown yourself in a churning sea of convoluted analogies, twee placards and photo-shopped bus pledges.

The issue pulses with poisoned arteries that pump only tribalism and fatigue through a carcass of salted pork. The only people who continue to care have been transformed by the ordeal into some of the most mirthless and obsessive online scolds or coagulate outside in hi-vis jackets handing out clipart to the public.

Having a fixed perspective on such a chaotic social, economic and geo-political landscape can be incredibly tough. So much behaviour and posturing reveals all sides to be tired and reactionary, reflexively kicking back at the latest sound-bites of the other. I despise Jacob Rees-Mogg, with his Where's Wally grin perched on a suit filled with Victorian gunge, but that doesn't mean I think a neoliberal continental trading block is particularly interested in protecting my rights either. Despite this, whenever I try to summon up what I want, I find most of my beliefs are directed at opposing whichever camp has wound me up most recently.

Ultimately, I don't want Brexit to happen but I fully accept that it is our destiny. The referendum was a huge upset for those willing to underestimate the proportion of the British electorate who have been absolutely destroyed by the policies of the British government, but whose party and national loyalties are strong enough to ensure they will blame it exclusively on any extranational cause presented to them.

Are there any specific EU laws these people object to? Do they have evidence that it was the EU that affected their current quality of life, instead of the UK government they want to make more sovereign? I don't think that matters. Brexit is an issue

that goes straight to the brain stem. Your Pret A Manger liberal metropolitan logic doesn't have a place here.

That's not to say that people who voted to leave are intellectually deficient, but that centuries of post-Enlightenment thinking have misled us into thinking that we're fully rational computer-brains just because we're capable of doing mental maths. We're not. We're emotion pumps, and no more so than with Brexit. We're trying to usher up the ghost of King Arthur from the mists of Avalon here. You're not going to accomplish that with your ComRes statistics and policy records. We need passion. We need action. We need to have a round table discussion at the nearest Wetherspoons asap.

We're a country whose self-invented persona is our noose. The plucky island nation that did it all on its own. We slayed the demonic Nazis with nothing more than our wit, determination, assistance from foreign armies, and the harvested resources and manpower of a worldwide imperialist project. Post World War Two, England spun an act of basic self-preservation into an act of supreme altruism against a faceless evil. But where did this evil come from? Unknown. Unknowable. Under no circumstances look up the Treaty of Versailles.

This was the dawning of Modern Britain, isolated, supreme and indestructible. Devoid of any future comparable victories, this was a self-portrait we painted and ingested a million times, and with each repetition key information was misremembered or removed wholesale, like a human centipede suffering from data loss.

Brexit is our destiny. We stepped onto the world stage as a character we would maintain to the bitter end, the pluckily and determined island nation, Britannia reimagined as Hyacinth Bucket peering furtively through the fishnet blinds at the rest of the cul-de-sac. I hope they appreciate our magnificent lawn display.

Sean Morley is a writer, performer and friend.

SEAN MORLEY (@SEANMORL)



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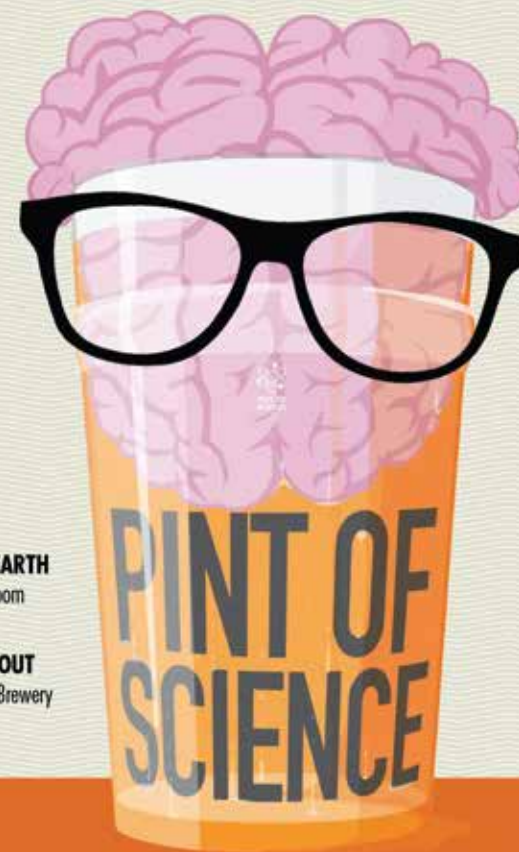
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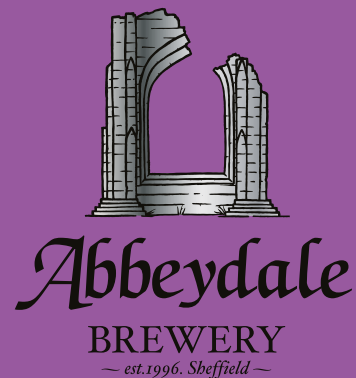
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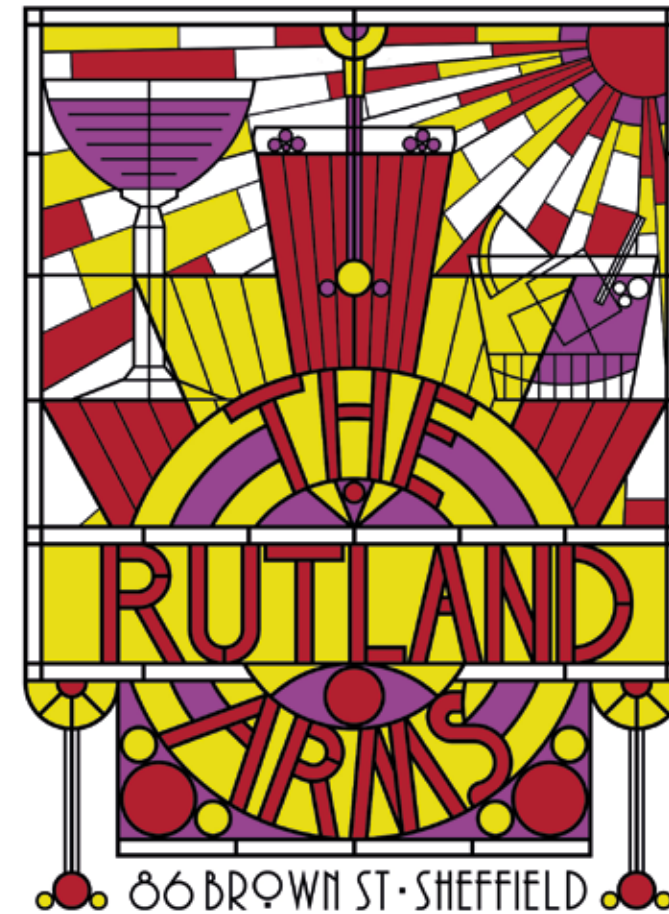
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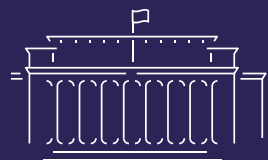
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Wednesday 22nd May | 7.30pm

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Thursday 23rd May | 7.30pm

**The Guilty Feminist:
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Wednesday 5th June | 7.30pm

Kelly Jones

Friday 7th June | 7pm

The Hallé

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MUSIC

CLOSE TO THE EDIT

In the ossified culture of contemporary rock, editing is tantamount to sacrilege. Think of the neo-luddite Jack White, and his refusal to record in studios with “evil digital and computer technology”. Dad rock clings desperately to imagined ideals of authenticity and its antithesis, artificiality. What is seen as real is what was recorded in the studio, as-live and untampered with.

But there is a contradiction here. Much of the twentieth-century music which is seen as most epitomising a spirit of free expression was created through collage, a Frankensteinian bodge job of overdubs, snippets and samples, a highlights reel plucked from hundreds of hours of tape.

This way of working was made possible by the tape loop techniques invented in the 1950s, and used by modernist composers like Karlheinz Stockhausen and Daphne Oram. It was quickly adopted by musicians in other genres who saw the studio as more than just a device to faithfully reproduce a live performance.

“I had carte blanche to work with the material,” said producer Teo Macero about working with Miles Davis on his 1970 album, **Bitches Brew**. “I could move anything around and what I would do is record everything, right from beginning to end, mix it all down and then take all those tapes back to the editing room.” Davis would apply even more drastic post-production rearrangements to create his next album, the anxiety dream of 1972’s **On The Corner**.

At the same time in Germany, Irmin Schmidt and Holger Czukay, two of Stockhausen’s pupils, were reinventing the rock band with Can. Their best album, **Ege Bamyasi**, sounds like the result of a free-flowing, symbiotic relationship between five musicians, laid down in the moment. But the record is actually made up of hundreds of hours of studio playing, edited and rearranged by Czukay using unwieldy tape loops, scissors and sticky tape.

Drummer Jaki Liebezeit hated this process, which was antithetical to his jazz routes. “Holger and me and Michael [Karoli], we decided we’d edit something and cut out the less interesting things,” said Schmidt. “That was totally normal.” Liebezeit only got involved to make sure the groove had been maintained, and if it hadn’t, the rest of the band would have to start the editing process from scratch. “For Jaki, he was a jazz musician,” said Schmidt. “Jazz musicians want to play.”

Nearly 20 years later, the late Mark Hollis was looking for new studio methods to take his band Talk Talk further from their synth-pop roots and into uncharted territory. 1991’s **Laughing Stock** was born out of some of the most extreme recording sessions ever conducted. Hollis blacked out the studio and removed the clocks, inviting 50 musicians to record fragments of the finished album over a seven-month period.

“The problem with a lot of improvisation is that it meanders away from the point too much,” Hollis told an interviewer at the time. He said the creative freedom offered by the label allowed him to record the musicians free-form and then “construct an arrangement by taking little sections of that and building that up from there”.

The result is a sort of impossible music. The almost supernatural connection between the musicians and the effortless ebb and flow of tracks like ‘Taphead’ is, ironically, a construct, a post-hoc rationalisation. The musicians whose parts dovetail into one another are together in space but not in time. Nothing could be more natural.

Sam Gregory

SOUNDWAVES

Live venue and club **The Harley** has closed permanently. The owners of the venue on Glossop Road, which opened in 2003, said that it was no longer financially viable. Upcoming shows have been moved to other venues.

The first wave of acts for 2019’s **No Bounds Festival** have been announced. Aurora Halal will join rRoxymore at the festival

between 11-13 October, with Mark Fell and Lee Gamble also on the line-up. Weekend tickets are currently £38.50.

Cult rock pub and live venue **The Dove and Rainbow** has been threatened with redevelopment. The current owners have announced they will leave the pub after being told by landlord Punch Taverns that they want the pub to serve a “broader market”.

LIVE REVIEWS



PORRIDGE RADIO

18 April
Delicious Clam

Delicious Clam is the place to be right now if you want to see a disparate range of 'unknown' bands in a cool, welcoming place - and all for a fiver.

The first of tonight's triumphant triumvirate is local band Slouch. The flexible rhythm section enables the guitarist to alternate between some lovely jangly riffs and soaring explorations, and the sharing of vocal duties between male and female adds another dimension to an already impressive palette.

Already the must-see band in town, All Girls Arson Club deftly combine fire, fun and great punk pop tunes. The standard guitar-bass-drums set-up is augmented greatly by all three members singing lead or harmony, this being especially effective on 'Kath & Kim' and instant classic 'Curry Club'. All five songs on their new **Dark Fruits** EP are aired tonight, but they have been quickly outnumbered by a new batch full of humour and hooks.

Headlining are Brighton's DIY legends Porridge Radio. From bedroom band beginnings, they have developed into indie darlings without fully abandoning their playful, inarticulate roots. 'Eugh' from their only album, 2016's **Rice, Pasta and Other Fillers**, jostles with newer, more mature offerings from their upcoming album. At once dreamy and shouty, woozy keyboards sit side-by-side with clattering drums and thrashing guitars.

Although nominally a band, Porridge Radio are essentially the solo project of singer Dana Margolin and it is her passionate, driven vision that is the heart and soul of the band. Their profile has been greatly raised recently with appearances on Radio 6, but hopefully they'll not abandon their long-held lo-fi philosophy.

Pete Martin



TIRZAH

10 April
Picture House Social

Local act Jackie Moonbather (bassist in Katie Pham's backing band, the Moonbathers) is a fitting opener to Tirzah's quiet, deconstructed R&B, performing a similar mode of hypnagogic bedroom soul to the likes of Steve Lacy and Nick Hakim. Armed with just backing tracks and a microphone, Moonbather works his economical setup to his advantage, imbuing his songs with the lonely pathos of a karaoke performer at closing time. Woozy synths slip and slide around woozier chord progressions, moaning vocals embodying heartbreak as much as a sort of seasickness.

Tirzah brings a meek swagger to the stage. Small in an oversized pullover but confident in her ability to command a room, she immediately captivates the previously rowdy crowd. Behind stacked synths and samplers, her bandmates complete a trio. Mica Levi, producer of Tirzah's **Devotion** and superstar composer in her own right, and Coby Sey contribute live vocals, synths and electronic drums. Occasionally, Tirzah herself sweeps a clichéd glissando across some chimes, satirically evoking the saccharine adult contemporary ballads and slow jams of the 80s and 90s.

Levi's timbrally simplistic synths, which contrast with Tirzah's nuanced vocals, are ideally suited to the venue's cacophonous acoustics. The subtleties of the instrumentation can't be lost in noise, because they don't exist. Levi is concerned less with conveying the full beauty of a piano than evoking the idea or memory of a piano. Tirzah's hushed vocals jut dissonantly from the bright, blocky arpeggios, melisma strewn with blue notes.

When the set ends, she smiles goodbye and disappears. Despite the tour-de-force performance, the applause seems outsized. There is no encore.

Andrew Trayford

LIVE PICKS

Places - those unruly jigsaws of buildings, landscapes and the gaps in between - can be mapped out by their sounds as well as their sights. The Aporee project is creating a worldwide soundmap with contributions from ordinary people. An atlas for the ear. Go to aporee.org and find Sheffield.

Listen to the way the waterfall outside the station sounds different in four recordings by French composer Anton Mobin. Hear the terrifying lurch of a circus organ from a visiting carousel in 2013. In Weston Park Hospital you'll find the accidental machine music of a radiotherapy laser from 2003. At the Kelham Island Museum, the sound of the enormous engine stirring to life, when stripped of its visual component, could be an electro-acoustic composition.

Record your own sounds as you explore the city and upload them, whether it's the roar of Bramall Lane, birdsong in Endcliffe Park or Sunday bell-ringers at the cathedral.

DETROIT IN EFFECT

Sun 5 May | Secret location | £16.90

The Control crew return to a 125-capacity space with Detroit In Effect, no messing about. Trying to match his laser-guided electro will be SHD's DJ Malice going back-to-back with Control's AR1, plus all the usual fun from the residents.

FUTURE JAZZ FESTIVAL

5-6 May | Yellow Arch | £13.75

Across two stages, this new festival features the acolytes of a jazz scene exploring uncharted territory. There's the electronics of Noya Rao and Australian pianist Allysha Joy of the 30/70 collective, plus Leeds afrobeat group Têtes de Pois. Locally we're well represented by Otis Mensah and Jackie Moonbather.

FAT WHITE FAMILY

Thu 9 May | Leadmill | £19.25

Now residing in Sheffield after fleeing the late-capitalist living nightmare of Peckham, the Fat Whites have knocked out an album of luxurious disco from their salubrious Attercliffe studio under the title **Serfs Up!** Support comes from the tortured torch songs of Sorry.

CLUB RUSH

Fri 10 May | Hatch | £5

The all-conquering queer party returns with DJs Lucy Locket and Bitzer Maloney. There'll also be heaps more house and disco from the club's residents, with advanced tickets for queer-identifying clubbers. BYOB.

CLIMATEKEYS FT. LOLA PERRIN

Sat 11 May | Theatre Deli | Donations

Following Festival of Debate's Our Planet Hub Day, Lola Per-

rin plays specially-composed piano pieces written in response to the climate crisis. She's kicking off her End Climate Chaos tour and will be joined by guest speaker Asad Rehman from War on Want.

THE KINGDOM COME - PARADISE EDITION

Sat 11 May | Abbeydale Picture House | £16 (£5.50 unwaged)

Andro and Eve's drag king cabaret is ready to take you to paradise, hosted by the one and only Shesus and the Sisters. Your paradise themed costumes won't be out of place. Come down and discover queer heaven really is a place on earth.

KAMALBIR SINGH

Sun 12 May | Yellow Arch | £10 (£5 under 35)

Part of May's Chamber Music Festival, violinist Kamalbir Singh will explore the scales of Indian classical music which are a world away from western notation. He'll be joined by John Ball on tabla, and discusses his music with Charles Ritchie afterwards.

ALGOMECH FESTIVAL

17-19 May | Multiple venues | £15.95 for all paid events (some free)

The third edition of the Festival of Algorithmic and Mechanical Movement features a symposium on dancing and braiding at the Site Gallery and an opening party at Sidney + Matilda exploring patterns of movement. There'll be a massive Algorave of course, with the ALGOBABEZ, Graham Dunning and Leafcutter John.

FRAN & FLORA

Sat 18 May | Bishops House | £10

Playing from the east European folk tradition, Fran & Flora are a violin and cello duo whose debut Unfurl has won them fans beyond the pages of world music magazines. Both their interpretations of standards and their new compositions will be given added resonance by the centuries-old Bishops House.

MAISHA

Thu 23 May | Bungalows & Bears | Free

Inspired by fellow travellers like Pharoah Sanders and Don Cherry, Maisha are a London six-piece at the forefront of modern jazz. Led by drummer Jack Long, catch them playing a rare free gig at Bungalows in support of new Brownwood album **There Is A Place**.

HOSTED BY SAM GREGORY

RECORD REVIEWS

TECHNO COLLECTIVE GROUNDWORK TURNS TWO THIS MAY. TO CELEBRATE, THEY'RE TAKING OVER HATCH ON 25 MAY WITH TORTURE GARDEN RESIDENT PANDORA'S JUKEBOX AS THEIR SPECIAL GUEST. £6 ON THE DOOR. BYOB.



HOLLY HERNDON

PROTO

It speaks to the development of autotune in mainstream pop that the AI voices of Holly Herndon's **PROTO**, taught to sing with machine learning algorithms run by a DIY gaming PC, don't immediately seem as groundbreaking as they perhaps should.

But just as autotune has long since morphed from a crutch for weak vocalists into an instrument in its own right, PROTO's digital choir isn't just used to mimic human song. Herndon manipulates the range, tone and rhythm of her computerised voices far beyond the capacity of human singers. The impressive part is that the effect is alien rather than robotic, unearthly but still organic.

That's not to say that the voice engine, Spawn, can't be disarmingly realistic when it wants to be. PROTO features both human and inhuman voices and it's often hard to tell them apart, especially when the human voices are themselves manipulated. The first half of 'Crawler' seems like it's all Spawn, but as the track morphs into a seemingly-human modernist acapella, you can't be sure if Spawn isn't still playing a part.

Perhaps the uncanniness can be explained by the influence of folk song and religious choristry throughout. AI is so new that even its creators often don't know how it works. But here it is, seemingly communing with itself in our most ancient, primitive registers.

'Frontier' is the most striking expression of this, a hyper-modern Americana hymn reminiscent of the otherworldly hybrid Bulgarian-Japanese folk song in Kenji Kawai's **Ghost In The Shell** soundtrack.

Michael Hobson



JOHN SHIMA

The Lonely Machine

Good things come to those who wait - and it's been a very long wait for John Shima to drop his debut album.

After a wealth of well-executed 12-inch releases, his first full-length excursion has been scooped by Steven Rutter's B12 subsidiary, Firescope Records. Inkeeping with the B12 legacy, **The Lonely Machine** is ten tracks of the purest and most heartfelt electronic music you could ever hear. The album envelops you with a beautiful momentum that is matched by the stunning coloured vinyl and trademark Firescope sleeve art. Many labels could learn a trick or two from the love and attention Rutter puts into his carefully curated output.

'Airwaves' is just lovely, chords drifting in and out of earshot over a laid-back beat and percussion. 'Empires' is a stand-out track, likely to sound astounding on a big soundsystem as a bubbling metallic bassline lures you into head-nodding territory. It's one of Shima's finest moments to date.

Fans of Derrick May will embrace 'Phase Distortion', its machine funk paying magnificent homage to the Detroit innovator. Things get very chilled with 'Accepting', as the cosmos opens up around you with a beautiful example of modern-day electronica. As with Shima's evolving style, many bases are covered, with electro, techno and electronica all clearly intertwined.

As debut albums go, the bar has been set very high here. Hopefully the good folk of Sheffield will see a live performance from Shima sometime soon to coincide with this release.

Andy Tattersall



KUROKUMA

Sheffield's Best Metal Bands Vol. 1

Kurokuma have always possessed a dash of humour and self-awareness that sets them apart from more po-faced sludge siblings. This irreverently titled EP is a landmark of sorts, the first release by a band on veteran dance label Off Me Nut Records.

The influence of the band's new labelmates is in evidence across the EP's four tracks. Opener 'RVN' arrives on a gust of solar wind, a luminous bassline pulsating through the cosmos. It starts in a similar way to Pink Floyd's 'One Of These Days', of all things. Then a towering riff gatecrashes the trip, as tall and unyielding as Stanage Edge. Real kosmische music.

The band's signature slow crawl allows them room for experimentation, untethered by jackhammer blast beats. Think Sleep, Sabbath and Sunn O))), an exploration of new worlds rather than an all-out race to obliterate them. 'Wasp Nest' comes to the boil hesitantly and simmers for four minutes, threatening to spill over but never doing so. It's an exercise in the sustained loops and tension-building techniques usually associated with the experimental fringes of techno.

Next is an unrecognisable but infinitely preferable take on Jamiroquai's 1999 Godzilla soundtrack, 'Deeper Underground', a track whose title could be the band's mission statement. Closing us out is a trap rework of 'Wasp Nest'. Rather than ramp up the tempo and transform it into a bassline banger, the track swaps doom guitars for buzzsaw synths, ending the EP with a brief club coda.

Sam Gregory



THE NATIONAL

I Am Easy To Find

The opening to The National's latest album is certainly a lot more relaxed than some of their recent releases. 'You Had Your Soul with You' is a great opener that sets the tone for what is a very solid record.

The influence of the Dessner brothers on guitars is strong on **I Am Easy To Find**, but what defines the overall feeling is the guest vocals throughout, which balance perfectly with Matt Berninger's distinctive rasp.

Collaborators Gail Ann Dorsey, Sharon Van Etten, Kate Stables, Lisa Hannigan, Mina Tindle and Brooklyn Youth Chorus, to name a few, are placed centre stage, particularly in the latter stages of the record, with Berninger taking a back seat. This sets an incredibly mellow tone, fitting seamlessly with the atmospheric guitar and drums that have become so synonymous with the band.

There's an angelic, biblical atmosphere to some of the tracks - 'Her Father in the Pool' and 'Dust Swirls in Strange Light' being the most obvious examples - and interestingly the eighth studio album is the longest the band has ever recorded. But there are certainly no lulls and it doesn't preach at you to pay attention, but rather for you to soak up the sounds and enjoy.

The title track is a slow duet, with lyrics, "I'm not going anywhere / I am easy to find". Well, 20 years have passed since The National formed and the seasoned American rockers are consistently delivering great albums. It's a good job they're not going anywhere.

Brady Frost



HOLLY HERNDON

CODING THE VOICE OF THE FUTURE

Holly Herndon's music stands at the forefront of technological possibility.

2015's *Platform*, created as part of her PhD at Stanford, embraced the laptop as the 'most intimate instrument'. For her latest album, *PROTO*, she built an AI 'baby' named *Spawn* to sing as part of a live ensemble, learning from these human collaborators.

You did a lot of choral singing as a kid. Did you imagine it having such a central role in *PROTO*?

That was probably the start of the process, even before [AI singer] *Spawn*. I missed the pure joy of being in a recording studio with other people, singing and working through parts together. Emoting and musicking together is something that I grew up with and was yearning for again. But I didn't know how many tracks on the album would have the ensemble or how

integrated it would be. It was a stumbling-through-the-dark process.

Did you always gravitate towards the laptop as an instrument?

I grew up playing piano and guitar, a bit of contrabass, then samplers and drum machines. A bit of everything. But I never really found my voice until I started using the computer at Mills [College, Oakland]. I felt like I wasn't rehashing something that came before. It felt really liberating. It was a way for me to transcend the limitations of my messy fleshy body and put it in a space that made sense with digital instruments as well, instead of being a layer on top.

Why did you want an AI to sing?

One of the dominant approaches for making AI music right now is to extract the information from existing compositions or data sets and turn it into MIDI information, then train the system

you're using to automatically compose in that style. I find it pretty uninteresting because it gets us in this recursive loop of recreating what's come before.

From the beginning we wanted to approach sound more as material, coming from a musique concrète lineage, thinking of music and all of the sound around you being abstracted from its origins and AI being the next level of abstraction. I also really wanted to focus on the voices of the people training the AI, to make audible their work. I think human labour often isn't acknowledged in a lot of AI that we see.

This question of agency seems important to your process. You see AI as something to have its own voice, but also be guided by the humans around it.

I see the AI as a part of ourselves, a part of a community. Whoever's training the AI is pointing it in a certain direction. I think we have this narrative of AI as something that already has its own agenda. That's a way of decoupling our humanity from the responsibility of the complex systems we design.

People will say about the stock market, 'the market will work itself out'. Capitalism teaches us that the market is smarter than any individual. But at the same time the market crashes every ten years and humans have to put it back on track. So it's seeing ourselves as not separate from these complex systems that we set up, but rather as actors who can point it in different directions. As a community we encode the value systems and the ethics we share into the technology and the systems we develop.

expression of superiority. As problematic as that is, it funded a lot of really great work and some really interesting institutions. In some ways it lives off that legacy. It attracts new generations of people who belong to that history. But I think the economic realities of it still play a part.

How do you switch gears between academia and music?

If I spend too much time in the academy, like I find it conservative in some ways, then I yearn for some of the communal feeling around club culture. Then I get tired of that scene and I yearn for the more analytical and conceptual approach of the academy and I go back to that. So whenever I get sick of one I go to the other, but I see it as a complement to everything else.

Were you always drawn to an academic path?

I wanted to learn how to develop my own software and I was interested in the history of computer music from an academic perspective. But it's also an economic reality too. I think for artists to have the room to really be free and fully explore without worrying about their future in this precarious time, it's often limited to an upper-class kind of exercise. It's almost like the dream of bohemia is now limited to an upper class, which I don't think has always been the case.

I've never really been that drifting bohemian. I've always been really interested in those 'out there' things, but I also set myself up in case nobody cares about the music I'm making. PhD programmes in the States are fully funded, so I was able to transition from working full-time to being an artist full-time. Having

"HUMAN LABOUR OFTEN ISN'T ACKNOWLEDGED IN A LOT OF AI"

PROTO embraces a positive view of AI and our role alongside it. Have you always had this optimistic view of technology?

It's part of a longer process. With *Platform* I was thinking of the laptop as the most intimate instrument. But then with that intimacy, I noticed how I also opened myself up to vulnerabilities through the laptop, to corporate and government surveillance, for example. So there started to be some cracks in that relationship, some criticism and scepticism. Approaching AI with *PROTO*, it's not rosy-eyed, 'technology will liberate us all' Valley-speak. There's a critical lens to it, but I'm always trying to imbue a sense of agency. I think if we focus too much on dystopian narratives we can concede power and let the dominant corporate view take over. It's neither purely optimistic or purely pessimistic. I tried to think about another way to use the stuff that isn't automating humans out of necessity.

Why do you think Berlin, where you are currently based, endures as a hub for leftfield art?

Berlin's one of those rare places where people have more time. There's less economic pressure. But I also think it's geopolitical, in that West Berlin was essentially an island, housed inside another country. It was a very unique geographic situation. Take the example of the military draft. If you lived in Berlin you didn't have to do it, so it automatically attracted people who didn't want to work within a very hierarchical structure, a lot of artists.

West Berlin was an outpost for Western democratic ideology behind the Iron Curtain, so a lot of money from the United States went into funding avant-garde music, art as an

that five years of funding was really a launch pad for me.

Sometimes people criticise me, like I analyse music too much or they see it as a snobby or elitist thing. But that was my job. It's funny how this sense of authenticity is sometimes tied to these freedoms that are only afforded to those with certain material comforts.

What's next?

Well, we're figuring out how to capture the record experience, how it can mutate into a live version. We're trying to figure out a real-time system for *Spawn*. Because the processing time is so long right now, it's really hard to get a real-time system working. And [frequent collaborator] Matt [Dryhurst] and I are also looking at combining some of our ideas into a single publication. He's teaching at NYU right now and his area of research is infrastructural music.

There's a lot of things in the works, it's just what do you have time to do and what pays the bills. It's a constant juggling act.

Sarah Sharp

PROTO is released on 4AD on 10 May on CD, vinyl and digital platforms.

hollyherndon.com | @hollyherndon

HEADSUP

WHEAT BEAT WEEKENDER

meet Johnny and Steve in a pub not far from the end of the Parkway, having been intrigued at the prospect of a new festival taking place over this year's summer solstice.

It's been a serendipitous meeting of minds, combined with shared resources, experience and determination, that has got them this far. It's this journey and how you actually go about setting up a festival from scratch that we begin to unpick.

[Johnny] The seed was sown three years ago. Steve had a do on his farm for Sky TV with Ashley Banjo's Secret Street Crew, and on this episode they were doing farmers. Steve had injured his leg so he didn't do it. The end night was where all of these farmers had to perform in his barn. I'd been looking at various locations around Sheffield for a few years for a festival, so I asked Steve about using his land. I've been going to Glasto since the early nineties and my background's health and safety, so I said to Steve that I'll do all the paperwork. Steve ploughed the

[Johnny] For me, it's all about the music.

[Steve] I've always loved my music as well. It's one of those things that it's going to be a massive slog to get it there, but if it comes off, it's going to be something to enjoy as well. With a little farm, at the minute, you've got to diversify. If you stay just farming, you're going to go under. On a small family farm like ours, you've got to be looking at other things to bring an income in.

Have your family been receptive to the idea?

[Steve] Granddad took some convincing! If you think of a stereotypical old farmer... Trying to tell him that this year we're not going to put a crop in that half of the field, and instead we're going to have a music festival on it, was a bit of a challenge. It was a hard sell, but I think he's come round to the idea now.

Wayne Hoyle

"GRANDDAD TOOK SOME CONVINCING!"

field, got that ready and seeded it.

[Steve] We were originally going to put the first one on last year, in the summer.

[Johnny] Due to objections, we had to go to a hearing at Rotherham Chambers. Steve couldn't do it because he'd lost his voice.

[Steve] I'd got some sort of virus. I was laid up in a bad way!

[Johnny] At the hearing, representatives were there from local authorities and we ended up convincing them it was a good idea. Rotherham's had a lot of bad press and it needed something, so it was about doing something positive. They came in with a decision at the end of January 2018. We finally got the go-ahead to do it but we made an executive decision that even though the field had been seeded, five months wasn't long enough to plan it properly.

What's the first thing you did next?

[Steve] We had to decide on an angle for the festival and how we were going to brand it. I think that one of the selling points is that it's not in the middle of nowhere. It's only 15 minutes to the middle of Sheffield and 10 minutes to the centre of Rotherham, but when you're out there in that field, you could be miles away.

What drives you when there's no immediate profit?



Wheat Beat Weekender runs from 21 to 23 June. Week-end tickets are £40 and day tickets are between £15 and £22.50, with under 16s paying £10 and under 3s going free. wheatbeat.co.uk

IT'S ALL HAPPENING IN MAY



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FILM & STAGE

VOLUNTARY THEATRE IS NOT AMATEUR THEATRE

'Amateur' is a word that I've never liked next to 'theatre'. It suggests less: less quality, less effort, less appeal. 'Voluntary' theatre is more accurate, a word that invokes passion, shouts pride and lets the audience know they are supporting their local community.

The now Grade II-listed Lantern Theatre, originally known as the Chalet Theatre, was built in 1893 by cutlery manufacturer William Webster as a gift to his daughter. With an intimate 84 crimson red seats and a tall white marble proscenium arch, the theatre tips its hat to a forgotten age of Victorian performance in a modern Nether Edge. Today it is Sheffield's oldest surviving theatre.

The Lantern was abandoned after the Great War and stood empty until 1957, when a local woman, Dilys Guite, organised an effort to restore the venue to its former glory. For the past

"IT FEELS LIKE HOME"

60 years, the honorary group The Dilys Guite Players have maintained, produced and performed there. As well as local voluntary productions, the venue also hosts a variety of professional musical, comedy and stage touring companies. More recently the space has also been available as a wedding venue.

The Lantern Theatre is unique because it feels like home. You walk in and feel an immediate sense of nostalgia. You are transported back to a time of dramaturgical magic that is near-impossible to capture in larger venues. It's a theatre that is truly at the heart of its community, offering opportunities for budding writers, producers, directors, set designers, technicians or anyone who just wants to get involved and help out.

This is not an amateur theatre. This is not less of a theatre. It's exactly how theatre should be - for everyone.

Jonny Syer
lanterntheatre.org.uk

MINDING THE GAP

Dir. Bing Liu

The winner of the Audience Award at last year's Sheffield Doc/Fest, **Minding The Gap** is a stunning, heartfelt and candid chronicle of the early adulthood of three men living in Rockford, Illinois, who met each other while skateboarding to escape the troubles of home.

The skate sequences are shot by Liu, one of the film's subjects as well as its director, with the verve and exuberance of a promotional video, beautifully capturing his own love for the sport, as well as the attraction that its wandering and recklessness hold for the youth of America's rust belt. "This device cures heartache," reads a tag on the board of Liu's friend Keire Johnson, and to watch him glide through downtown Rockford is almost to feel it working.

But it's in his investigation of what Keire and his friend Zack Mulligan are trying to escape from that Liu's skill and sensitiv-

"THIS DEVICE CURES HEARTACHE"

ity as a documentarian really come forward. What begins in the film as a series of sporadic, sinister references to hidden violence quickly grows to become a seemingly inescapable circuit of domestic abuse and generation-spanning trauma.

Liu understatedly shows how this circuit hooks up to the other circuits of racism and economic deprivation without losing a tender focus on the lives of his friends, and without seeking to excuse Zack when his behaviour is revealed to have been inexcusable.

The escape represented by skateboarding is never just a positive; it can also be a flight from responsibility. But as Liu says to Keire at one point, "I'm making this film because I saw myself in your story."

It's in its subjects' willingness to share themselves, good and bad, that the film finds its best cause for hope.

Patrick Ball



Minding The Gap (2018)

FILM LISTINGS

AMAZING GRACE

10-13 May | Various times | Showroom Cinema | £9.20/£6.90

Concert film capturing a mesmerising performance by the Queen of Soul, Aretha Franklin, at a Baptist church in 1972.

showroomworkstation.org.uk

THE MAN WHO WASN'T THERE

Sun 19 May | 7:30pm | 215 Sharrow Vale Road | £3

Sharrow Reels screens the Cohen Brothers' neo-noir crime story, featuring Billy Bob Thornton, Scarlett Johansson, James Gandolfini and many faces familiar to Cohen devotees. Door tax includes homemade cake and coffee.

facebook.com/SharrowReels

STAGE LISTINGS

THE BIRTHDAY PARTY

13-18 May | 7:30pm | Lantern Theatre | £12/£10

Widely considered to be Harold Pinter's masterpiece, this 'comedy of menace' confused contemporary critics with its ambiguity. The Dilys Guite Players bring it to our doorstep. lanterntheatre.org.uk

FAR GONE

Wed 29 May | 7:30pm | Theatre Deli | £9.07-£11.19

Written and performed by John Rwoth-Omack, **Far Gone** exposes the horrors of life as a child soldier, as well as exploring the wide-reaching effect of Western power on conflicts across the globe. theatredeli.co.uk

COMING UP AT THE LEADMILL

MAY

2/ LOU SANDERS
3/ BLANCMANGE
4/ ANDREW MAXWELL
6/ BLAENAVON
9/ FAT WHITE FAMILY
11/ THE BON JOVI EXPERIENCE
12/ TONY LAW
14/ FUZZY SUN
17/ CHILDREN OF THE STATE
18/ MARK WATSON
25/ THE WIRED
26/ PIP BLOM
28/ EMMY THE GREAT
29/ TRUDY & THE ROMANCE
THIS SHOW IS AT CAFE TOTEM
29/ SEANN WALSH
30/ A CERTAIN RATIO

JUNE

8/ PERFECTPARACHUTEPICTURE
18/ STEREOLAB
20/ PATRICK MONAHAN

JULY

2/ BELLE & SEBASTIAN
5/ YOUR LIFE AND MINE
THIS SHOW IS AT RECORD JUNKIE
16/ ROLLING BLACKOUTS C.F.
18/ KENNY WAYNE SHEPHERD
23/ GOMEZ
31/ WHITE DENIM

AUGUST

15/ BROKEN SOCIAL SCENE

SEPTEMBER

7/ THE RECROOTS
16, 17/ NEW DAWN FADES
18/ FERN BRADY
28/ APRE
THIS SHOW IS AT CAFE TOTEM
28/ TWISTED WHEEL

OCTOBER

3/ DAVE JOHNS
9/ NEW HOPE CLUB
11/ HALF MAN HALF BISCUIT
12/ GRACE PETRIE
16/ SPONTANEOUS POTTER
18/ VISTAS
23/ JAMES ACASTER
26/ BIG COUNTRY
27/ AIRWAYS
30/ JOHN ROBINS
31/ JONNY & THE BAPTISTS

NOVEMBER

7/ NICK HELM
13/ JAMES ACASTER
14/ MAVERICK SABRE
16, 17, 18/ BILLY BRAGG
20/ BETHANY BLACK
23/ FONTAINES DC
30/ THE DUALERS

DECEMBER

6/ WEDDING PRESENT
7/ MIDLAND



WWW.LEADMILL.CO.UK
0114 2727 040



SHOUT OUTS

NOW THEN MAGAZINE IS FUNDED BY LOCAL INDEPENDENT TRADERS, COMMUNITY GROUPS, CHARITIES AND LOCAL GOVERNMENT. THIS PAGE IS OUR CHANCE TO SHOUT ABOUT ALL THE GREAT STUFF OUR PARTNERS, ADVERTISERS AND SUPPORTERS ARE UP TO.



ALGOMECH FESTIVAL

17-19 May
algomech.com

The third outing of Sheffield's only algorithmic and mechanical arts festival comes to the city this month, "exposing the innards of music and art in the form of code, robots and other strange systems".

AlgoMech 2019 takes place across multiple venues, with performances, talks, workshops, exhibitions and more.

For the curious majority, there will be pop-up performances and activities at the Winter Garden, including the chance to dance around the maypole with handmade robots.

The Patterns of Movement exhibition at Sidney + Matilda will feature sound and textile installations from the likes of Graham Dunning (mesmerising mechanical techno) and Sandra de Berduccy (trans-millennial South American textiles).

The Sonic Pattern concert at DINA showcases algorithmic and mechanical music in a relaxed cabaret setting, including Sarah Angliss and her ensemble of robotic instruments. Algo/Mech at DINA offers two rooms of music, including an 'algorave', featuring dance music created with live coding, and more chilled out fare in room 2.

AlgoMech is a unique festival for Sheffield. If the above floats your boat, visit the site for more info.



SHEFFIELD FOOD FESTIVAL

24-27 May, City Centre
sheffieldfoodfestival.co.uk

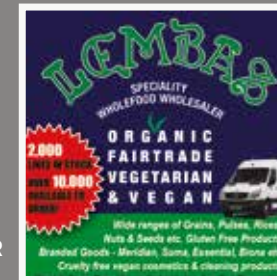
Long-term residents of the city have seen Sheffield's food scene flourish in recent memory. New culinary delights seem to pop up every week, many of them offered by passionate home-grown independent traders. Now in its ninth year, Sheffield Food Festival celebrates our city's ever-expanding foodie culture.

Running for four days at the end of May across the Peace Gardens, Winter Garden, Millennium Square, Town Hall Square and Fargate, the festival includes a street food market and an artisan market during the day, including the famous Theatre Kitchen, which hosts chef demonstrations and Ready, Steady, Cook sessions. The fun doesn't end as night falls, however, with the Sheffield Food Festival Supper Club running in the Theatre Kitchen marquee and the Eats, Treats & Beats Festival Village on Fargate open till late, offering street food and sumptuous locally-made drinks.

Also well worth a mention is the Food For Thought programme of short talks and workshops exploring the sustainability, economics and equality of food and drink in Sheffield, running 4-6pm in the Winter Garden throughout the festival in association with Regather and Festival of Debate. Loads more on the website.

LEMBAS

Unit 5, The Old Tannery, S8 9QR
lembas.co.uk



It's easy to miss Lembas, tucked away as it is just off Chesterfield Road, a mainstay in an area that is increasingly becoming known for veggie and vegan-friendly independent traders.

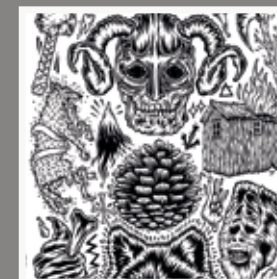
Named after the Elven bread of the Tolkien universe, Lembas was established in 1983 as a bakery, but these days offers wholefoods, with a particular focus on organic and fairtrade and a specialism in vegan cheese and meat alternatives. Within its walls you can find all manner of beans, pulses, cereals, grains, herbs, spices, fine alcohol, household products and other ethical and sustainable goods, all sold in bulk.

What's more, Lembas is a cooperative which is both worker-owned and worker-run, meaning decisions, skills and jobs are shared across the collective. Tick.

If you're partial to veggie food stuffs and you're bored of the frankly mediocre offerings of most major supermarkets, give Lembas a try.

TOM J NEWELL: ENDLESS TOIL

16-23 May, 99 Mary St
99mary.st



Tom Newell's work is an instantly-recognisable part of Sheffield. From pub menus to record shops, his bold and distinctive art is visible all over the city. We've featured Tom's work in Now Then on a number of occasions and each was a great pleasure.

This month 99 Mary St hosts an exhibition of new prints and paintings from Newell, whose output is prolific but never seems to suffer as a result, alongside "a selected retrospective of original drawings and ephemera".

There are limited spaces for the launch evening on Thursday 16 May, 6-9pm. All pieces will be available to purchase on the night.

For pre-sale information or guestlist requests, drop a line to events@99mary.st. If you can't make that, get yourself down to this free exhibition and soak up the good vibes. Endless toil, indeed.

MIGRATION MATTERS

14-22 May
migrationmattersfestival.co.uk



Benjamin Zephaniah
& The Revolutionary Minds

Migration Matters is Sheffield's annual celebration of its diverse communities, bringing them together with a programme of art and music.

Inspired by this year's Refugee Week theme, 'You, Me and Those Who Came Before', the festival sheds light on how Sheffield, like so many places in the UK, has been forged by the generations of people who have arrived from elsewhere. In today's tense and conflicted political landscape, the festival is an urgent and necessary reminder of the vast contributions that migrants have made to UK culture.

This year the festival features the likes of spoken word legend Benjamin Zephaniah and his band The Revolutionary Minds at The Leadmill; award-winning author of **The Good Immigrant**, Nikesh Shukla, at The Crucible; refugee ensemble Phosphorous Theatre; and internationally-acclaimed Seyed Ali Jaber and the Hamdel Ensemble, who will be appearing at The Abbeydale Picture House. For full listings, pick up a print brochure or visit the website.

WHAT NEXT? SHEFFIELD - FIRST MEETING

Tue 21 May, Foodhall
sheffieldcreativeguild.com/events



What Next? is a national movement which aims to "articulate, champion and strengthen" the vital role of culture in our society. In building shared alliances outside the cultural sector and engaging with local and national government, its aim is to fight for the cultural sector across the UK.

This month Sheffield Creative Guild will re-launch the Sheffield chapter of What Next? with a free event at Foodhall, 6-9pm. A communal meal and an open discussion will inform the future direction of the chapter, as well as its strategies for engaging with politicians, funders, academics, community leaders and businesses.

If you're passionate about the social, political and economic contributions that culture makes to Sheffield, the UK and indeed the world, this event is for you. Register for a free ticket via Eventbrite (Search 'What's Next Sheffield') and learn more about the movement at whatnextculture.co.uk. For queries, email hello@sheffieldcreativeguild.com.

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THE ABBEYDALE
PICTURE HOUSE

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obtain a premises licence, which will enable us to
host events daily, all year round.

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work towards our goal of restoring the building and
developing an exciting, culturally diverse events
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www.crowdfunder.co.uk/abbeydalepicturehouse
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MY NAME IS RACHEL CORRIE

Based on the diaries and emails of American activist Rachel Corrie, the show is a tribute to a courageous,
compassionate spirit telling the story of her short life and sudden death from the words left behind.
Theatre/Q&A.

9 MAY
SAME SAME DIFFERENT

An original and affecting play about adoption, identity and belonging that gives adoptees from all over the world
the chance to share their adoption story in their own words. Theatre.

16-18 MAY
FREEMAN

Inspired by the first man in America to plead insanity as his defence, award-winning writer Camilla Whitehill and
Strictly Arts examine the unspoken link between mental health and systemic racism. Theatre/Q&A.

24 MAY
NATION: TALES OF WHATEVER

For this Tales of Whatever special, we focus on nationality. The evening will see four speakers of different
backgrounds telling true tales and the part their nationality plays in their everyday lives.
Pay What You Feel/ Storytelling/Live Music

25 MAY
JEREMIAH

From the critically-acclaimed rap storyteller behind Grandad and the Machine comes a raucous new show with
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TICKETS: WWW.THEATREDELI.CO.UK

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let's



For ten years, Opus has been the collective behind **Now Then**, **Wordlife** and **Festival of Debate**. Behind the scenes we've been doing even more, investing in social good by helping other not-for-profits and supporting community projects that make our city better.

We do our best with friends on our side, so we're inviting you to be a friend and support our work, starting with a pay as you feel option.

As a Friend of Opus, you won't just get that warm glow of doing good and making a difference, or supporting our work to entertain, engage, inspire, showcase talent and empower independent businesses and local charities.

You'll get benefits too, like **priority booking**, **discounts**, **backstage access** and **voting rights**, so you can influence how Opus is run and who benefits from our support.

be

friends

You can find out more and sign up at
www.weareopus.org/friends

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NOW THEN

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